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have undergone; not, perhaps, sufficient to enable us to restore every detail; but quite sufficient to prove that they were all originally painted.

There were, however, no slabs in Babylonia, and half, at least, of the rooms in the Palaces of Assyria were only plastered,—and even those which were *revêted* with slabs in the lower part had plastered walls above; and these too were certainly painted. The colored plates of Mr. Layard's two folio works, those published by Mr. Botta, and the specimens brought home by these two gentlemen, show how this plaster was painted, and prove incontestably, as far as I can judge, that the general style of Assyrian decoration was painted plaster, and the coloring generally more intense than that employed at Sydenham.

I may perhaps add, that the painting on the upper part of the walls in the large room at Sydenham, and the archivolt of the arch at the back, are transcripts, as near as could be made, of paintings now on their way home to the Louvre, and which had, in the meantime, been most carefully drawn by the artist employed by the French Government—the only difference being, that the colors of the originals were glazed, and therefore more brilliant than those employed here.

The argument that the relief is lost by coloring might be allowed to pass in England, where we are all striving to get the greatest possible amount of effect at the least possible expense. But if any one will only turn to the Egyptian Court, they will see at once how little such an idea prevailed in ancient times. The general effect of an Egyptian bas-relief is, that it is a painting on a flat surface. Yet, with scarcely an exception, every figure and every hieroglyphic is carefully countersunk into the wall, and every part of it carefully modelled; yet without one single exception, so far as I know, they were all painted afterwards, and we all know with what brilliant colors. Supposing it a mooted point, is it improbable that the Assyrians should do what we know was the universal practice of the contemporary Egyptians? The great difference between the two styles, it appears to me, was, that the Egyptians carving in intaglio, used a light ground—the Assyrians employing rilievo, used a dark ground to give effect to their sculptures.

So far as I know, every one who has examined the buildings themselves, admits that they were colored. Those who have published restorative illustrations of their researches have colored them as brilliantly as those at Sydenham; and the specimens brought home have been followed as literally as possible in the restorations at the Crystal Palace.

Against all this authority—historical, monumental, and personal—what have we? Certainly nothing in the *Quarterly*; but the expression of the personal feelings of the writer of the article in question.

The question whether the coloring is in good or bad taste, is one the Directors of the Crystal Palace Company, or those employed by them, never, so far as I know, asked themselves. Their object was to reproduce the arts of antiquity with the utmost possible fidelity, and leave the public to form their own judgment as to the merits of the style. I, of course, can perfectly understand a person accustomed to the grey atmosphere of our climate, or the smoky dinginess of London, finding such decorations too brilliant for their enfeebled nerves; but under the glowing sunshine of the East, the case, I take it, would be widely different.

Again, let any one look at the gigantic limbs of the men strangling lions at the side portals, or the muscles of the five-legged bulls, their great wings and human heads, and he will admit, I think, that the character of the art was singularly bold and vigorous, not to say coarse and barbarous; and delicate patterns and sub-

dued coloring certainly had no place in such a style. The men who used the chisel so vigorously, handled the paint-brush in as daring a manner, and produced a style, to which the modern laws of criticism seem to be wholly inapplicable.

If the question of Color should still remain an open one with the artists of the West, it is one which has long ago been decided in the East—as the gorgeously colored mosques and buildings of Ispahan, Teheran, and Tabreez can testify; and even at Agra and Delhi, ask any of the natives which of the ruined buildings of his ancestors he most admires, and he will turn to the "Cheena Mesjid" or "Cheen ka Rozah," meaning thereby those *revêted* with glazed tiles, of the most startling brilliancy, and he will tell you these are by far the most beautiful; and in that climate it would be hard to say that he does not judge rightly.

With all these facts and inferences, I think it must be admitted that there is sufficient authority for the coloring of the Nineveh Court, and that it would have been absurd to attempt a reproduction of Assyrian Art without using a style of decoration at least as brilliant and intense as that employed at Sydenham. If, however, any one likes to assert that the taste of the Assyrians was bad, and their Art barbarous, that is a matter of opinion which I do not propose to discuss at present.

Yours, &c.,

JAS. FERGUSON.

Langham Place, April 30.
—*Athenæum*.

In the Art world of Paris, there seems to be trouble among the painters, sculptors, and engravers, on account of various pictures, statues, &c., having been refused admission to the Great Exhibition. It is not that the respective artists are unrepresented there, but they complain (so the journals say) because *every* work sent by them has not been placed on exhibition. Several pictures by distinguished artists have been rejected—among them we see the names of Corot and D'Aubigny, Abel de Pujol, Couture, &c., all of whom have one or more pictures there—and yet, for lack of room (a very good reason), and a desire to give every artist, at least, a place for *one* work, the jury are condemned! It is called an "artistic massacre," and the poor artists are looked upon as "victims." It is an ill wind, however, that blows no one good. Being martyrs, their rejected pictures are sought for with the greatest curiosity, and, we have no doubt, those who have the good luck to be the authors of rejected works, will increase in reputation at the expense of those who have not been so favored.

HIGH fees have deprived Canterbury Cathedral of a new sculptural illustration. "A memorial," says the *Shrewsbury Journal*, "to the late General Cureton, executed by the sculptor Westmacott, is about to be placed in St. Mary's Church, Shrewsbury. The deceased officer, who fell in the Sikh war, was a native of this country, and the monument is the result of a subscription among his brother officers in India. After the memorial had been finished, it was found that the funds were not sufficient for the enormous fees required to erect it in Canterbury Cathedral; and, as the late General was a native of Shropshire, it was considered that this county was as fitting a place for it as any; and the Committee of Management determined to place it in St. Mary's Church, as the principal one in the town. The monument represents the recumbent full-length figure of a dead warrior, draped in a military cloak, the head supported on the breech of a cannon, and the hand, bearing a sword, resting on the chest."—*Athenæum*.

A VALUABLE collection of engravings, the property of J. H. Roby, Esq., was sold last week by Messrs. Sotheby & Wilkinson. Some of the finest were contemporary portraits of Queen Elizabeth and Cromwell:—the former returning thanks at St. Paul's for the defeat of the Spanish fleet, in all the grandeur of ruff and jewelled fardingale; the latter, in armor, between two pillars—emblems of stability and order. We had him again in caricature, dancing on the tight-rope, preaching at Worcester, on horseback, and, lastly, lying in state. Besides, there were some curious prints connected with the Gunpowder Plot, and some rare plans of London. Portraits of that exceeding double-chinned villain, Titus Oates, the image of sensuality and triumphant cunning, and portraits of the Pretenders (old and young) contributed to form a valuable collection.—*Athenæum*.

PREPARATIONS are being made at the Rooms of the Society of Arts, in the Adelphi, for an Exhibition of the pictures of the late John Chalon, R.A., and of his brother, Alfred Chalon, R.A. The Exhibition is expected to open on the 6th of June next, with a private view to the members and their friends; after which it will be open to the public, on payment of one shilling.—*Athenæum*.

THE Dresden Gallery—it may be useful to some of our readers to learn—will be closed on the 15th of this month, for the purpose of moving the pictures to the new Museum—an operation, which, in so large a collection, will probably occupy several weeks.

THE Berlin Museum has just received three sarcophagi, adorned with relics of early Christian Art, and discovered at Rome. One of these was found in 1616, in excavating the foundation of St. Peter's.

THE inner windows of the first gallery of the Scott monument at Edinburgh are to be filled with stained glass, painted with effigies of St. Giles and St. Andrew, and armorial bearings. The cost will be about £300.

ENDURANCE.

BY L. H. F.

A strong and mailed angel,
With eyes serene and deep
Unwearied and unwearied,
His patient watch doth keep.

A strong and mailed angel
In the midnight and the day;
Walking with me at my labor,
Kneeling by me when I pray.

What he says no other heareth;
None listen save the stars,
That move in armed battalions,
Clad with the strength of Mars.

Low are the words he speaketh—
"Young dreamer, God is great!
'Tis glorious to suffer!
'Tis majesty to wait!"

O! Angel of Endurance!
O! saintly and sublime!
White are the armed legions
That tread the halls of Time!

Blessed, and brave, and holy!
The olive on my heart,
Baptized with thy baptizing,
Shall never more depart.

O! strong and mailed angel!
Thy trailing robes I see!
Read other souls the lesson
So meekly read to me!

Still chant the same grand anthem
The beautiful and great—
"Tis glorious to suffer,
'Tis majesty to wait!"

—From the Boston Transcript.

On Friday—yesterday—was held the private view of the Royal Academy. The pictures are as numerous as ever; but the exhibition is not, as it should be, the best of the series. Some of our chief masters are entirely absent: others are represented by works of less labor and pretence than usual. The Forty are assuredly not so strong this year as is their wont, though they have contributed some remarkable pictures: we may instance Mr. Stanfield's "San Sebastian," Mr. Roberts's "Rome," Mr. Hart's "Captivity of Eccelino," Mr. MacIse's "Orlando," and Mr. Herbert's "Lear." Comparison and criticism we reserve until next week. One of the finest pictures in the exhibition—painted in the true, as distinguished from the modern, Pre-Raphaelite style—is "The Procession of Cimabue," the work of Mr. Leighton, a young painter of twenty-four. This fine picture was bought by Her Majesty at the private view for £600. This evening the annual dinner will be eaten, and the usual speeches will be made. Perhaps Lord Palmerston, or in his absence, some other minister, will be gracious enough to tell us whether the National Gallery is still "under consideration."—*Athenaeum*.

PARIS EXHIBITIONS.—An official publication states that the idea of a French Exhibition of Arts and Manufactures is due to François de Neufchâteau, Minister of the Interior, who organized the first Exhibition, in 1798, which took place in the Champ de Mars, and was inaugurated with much pomp and solemnity. On that occasion there were 110 exhibitors, and 26 medals awarded. The following table shows the dates of the succeeding Exhibitions, with the number of exhibitors and medals awarded:

Exhibition.	Exhibitors.	Medals awarded.
1801 .. Second.....	220	69
1802 .. Third.....	540	119
1806 .. Fourth.....	1,492	119
1819 .. Fifth.....	1,662	360
1823 .. Sixth.....	1,648	470
1827 .. Seventh.....	1,795	425
1834 .. Eighth.....	2,447	697
1839 .. Ninth.....	3,881	807
1844 .. Tenth.....	3,919	1,253
1849 .. Eleventh.....	4,500	2,172

—Such was the progress of the Paris Exhibitions, which have been hitherto limited to national Arts and manufactures. The Exhibition about to open will not be confined to the products of France, and it is expected that the total number of exhibitors will amount to upwards of 20,000, of whom 8,000 will be French, and these numbers would be higher if the space in the Exhibition building were greater. The total superficial area for exhibition purposes in the new Paris Exhibition buildings is 95,000 metres, which is 2,000 more metres than our Crystal Palace in Hyde Park contained.—*Athenaeum*.

In 1848, Guignet was rapidly descending the slope that leads to utter despair. He had reached such a point that he was obliged, every day, to go and beg a dinner of a friend;—for such men, fortunately, do preserve a friend or two. He was returning, one evening, to his atelier in company with his host. The porter presented a letter, and demanded three sous. Guignet refused it, saying he would keep the few sous he had to buy tobacco for the morrow. His friend pressed him to take the letter, but he was obstinate. Who could write anything pleasant to him?—"Well," said his friend, "I will buy your letter and know your secret."—They went up together, several stories, of course; and the seal was broken. The letter contained but few words; but how important! It was from the Duc de Luynes, announcing that he had heard of the unknown man of genius, and soliciting the honor of an interview.—*Athenaeum*.

The Venetian Academy has been enriched by a legacy of thirty pictures, the gift of a lady of the city.—*Athenaeum*.

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